

THE METROPOLITAN MUSEUM OF ART



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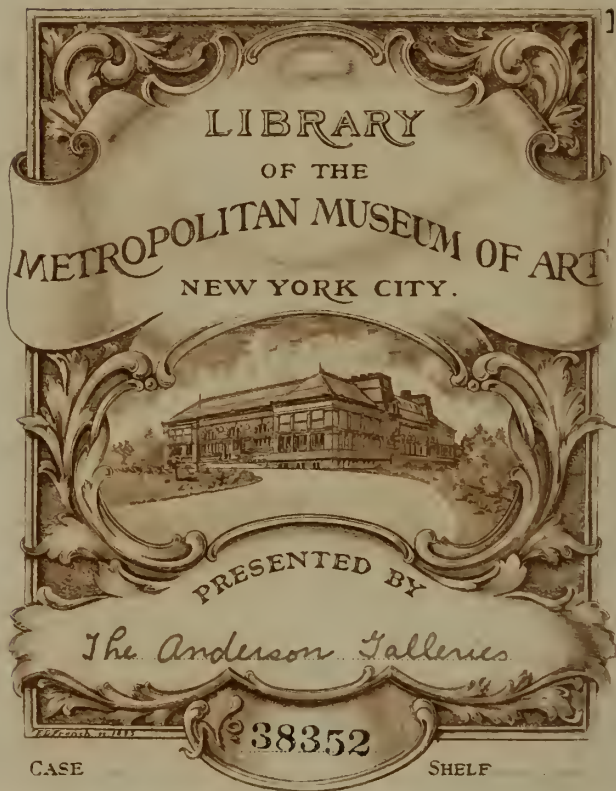


The Anderson Galleries

119.8

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1909-10





Engravings, Etchings

AND A FEW

Oil Paintings

MAINLY THE COLLECTION OF

Miss Lydia Bliss

OF OHIO

ETCHINGS IN SIGNED PROOFS AND EARLY STATES, BY F. SEYMOUR HADEN, BRUNET-DEBAINES (INCLUDING HIS CORNFIELD AND VALLEY FARM AFTER CONSTABLE), AXEL H. HAIG, JOSEF ISRAELS, JACQUET AND VION AFTER MEISSONIER, J. MCN. WHISTLER, JOSEPH PENNELL, OTTO H. BACHER, SAMUEL PALMER AND OTHERS.

ENGRAVINGS IN EARLY STATES, BY RAPHAEL MORGHEN, R. U. MASSARD, EDELINCK, F. MULLER, MANDEL, SHARP, STRANGE, BARTOLOZZI, ETC.

TO BE SOLD

MAY 3 and 4, 1910

TUESDAY EVENING LOTS 1-157

WEDNESDAY EVENING LOTS 158-312

SALES BEGIN AT 8.15 O'CLOCK

ON EXHIBITION FROM FRIDAY, APRIL 29,

10 A.M. TO 5.30 P.M.

The Anderson Auction Company

12 EAST 46TH STREET

NEW YORK

TELEPHONE, MURRAY HILL 120

Conditions of Sale

1. All bids to be **PER LOT** as numbered in the Catalogue.
2. The highest bidder to be the buyer; in all cases of disputed bids the lot shall be resold, but the Auctioneer will use his judgment as to the good faith of all claims and his decision shall be final. He also reserves the right to reject any fractional or nominal bid which in his judgment may delay or injuriously affect the sale.
3. Buyers to give their names and addresses and to make such cash payments on account as may be required, in default of which the lots purchased to be immediately resold.
4. The lots to be taken away at the buyer's expense and risk within twenty-four hours from the conclusion of the sale, and the remainder of the purchase money to be absolutely paid on or before delivery, in default of which the Anderson Auction Company will not be responsible if the lot or lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the purchaser, and subject to storage charges.
5. To prevent inaccuracy in delivery, and inconvenience in the settlement of purchases, no lot will be delivered during the sale.
6. All lots will be exposed for public exhibition two or more days before the date of sale, for examination by intending purchasers, and the Anderson Auction Company will not be responsible for the correctness of the description, authenticity, genuineness, or for any defect or fault in or concerning any lot, and make no warranty whatever, but will sell each lot exactly as it is, without recourse. But upon receiving before the date of sale expert opinion in writing that any lot is not as represented, the Anderson Auction Company will use every effort to furnish proof to the contrary, and in default of such proof the lot will be sold subject to the declaration of the aforesaid expert, he being liable to the owner or owners thereof for damage or injury occasioned by such declaration.
7. **TERMS CASH.** Upon failure to comply with the above conditions any sum deposited as part payment shall be forfeited, and all such lots as remain uncleared after twenty-four hours from the conclusion of the sale will be re-sold by either private or public sale at such time as the Anderson Auction Company shall determine, without further notice, and if any deficiency arises from such re-sale it shall be made good by the defaulter at this sale, together with all the expenses incurred thereby. This condition shall be without prejudice to the right of the Anderson Auction Company to enforce the contract with the buyer, without such re-sale.
8. The Anderson Auction Company will afford every facility for the employment of carriers and packers by the purchasers, but will not be responsible for any damage arising from the acts of such carriers and packers.

The Collection of
Miss Lydia Bliss

AMERICAN ETCHERS.

1—*ETCHINGS*

By Hamilton Hamilton, R. R. Wiseman, H. Dugendesch and
J. M. Falconer. Signed India proofs. Folio. Five pieces.

ANDERLONI (PIETRO).

Italian engraver, pupil of Longhi.

2—*MOSES DEFENDING THE DAUGHTERS OF
JETHRO*

After Poussin. Line engraving. Original impression with
margin. 1818.

APPIAN (ADOLPHE).

3—*VENETIAN FISHING BOATS*

Beautiful proof on Holland paper. Svo.

4—*LE LAC D'ARANDON (ISÈRE)*

Signed artist's proof on China paper. Oblong folio. SCARCE.
Published in 1888. Framed.

5—*UN SOIR D'AUTOMNE; UNE MORIA A BORDI-
QUIER; RUE DU VILLAGE D'ARTEMARE*

Three etchings.

6—*AU VALROMEY; CABANES DES PECHEURS;
CHEMIN DE L'ETANG DE FRIGNON; MARAIS
DE LA BURBANCHE*

Four etchings.

AUDRAN (GERARD).

Distinguished French engraver, latter half of the seventeenth century.

7—*PASSAGE DU GRANIQUE*

(Alexander the Great attacking the Persians guarding the passage of the river.) After Charles Le Brun.

Line engraving in four divisions. Large folio.

BACHER (OTTO H.).

8—*MODELS OF VENICE*

Two Female Heads on one plate. Unpublished plate. Stamped proof.

9—*ANOTHER COPY OF THE SAME*

Stamped proof. (Slight blemish in the printing.)

10—*VENICE, 1880; CORWIN (CHARLES), VENICE;
MORAN (THOMAS), TWILIGHT IN ARIZONA;
PLATT (CHAS. A.), RUE DU MONT CENIS,
MONTMARTRE, PARIS, 1884*

All proofs on Japan paper. Four pieces, one lot.

BARTOLOZZI (FRANCESCO).

11—*QUEEN OF EDWARD IV. PARTING WITH THE
YOUNG DUKE OF YORK*

After Cipriani. Stipple engraving printed in carmine. Proof with the names of the artists only. Laid down.

12—*PAULUS AND AEMILIA*

After Angelica Kaufmann. Stipple engraving printed in carmine. Original impression. Framed. 17x21 in.

BARTOLOZZI SCHOOL.

13—*VENUS AND CUPID*

Stipple engraving in brown, by Picot after Zuccarelli. Oval 4to. Very fine impression with large margins.

BERTINOT (G.).

14—*THIISBE* (?)

After Edwin Long. Line engraving. India proof signed by painter and etcher.

BIANCHI (L.).

15—*A CHOIR BOY*

Original dry-point. Proof on Japan paper.

BLANCHARD (AUGUSTE).

One of the most celebrated of modern French engravers.

16—*THE AMATEUR*

After Meissonier. Proof signed by Meissonier and Blanchard, with remarques, one being a portrait of the painter. Framed. 27x23 in.

17—*THE GAME OF CHESS*

After Meissonier. Signed proof. Framed. 27x23 in. Considered one of Blanchard's best pieces.

BOLSWERT (SCHELTIVS A.).

Distinguished Flemish engraver, commencement of the seventeenth century.

18—*THE CROWNING OF CHRIST*

After Vandyck. Line. Original impression.

19—*CHRIST ON THE CROSS*

After Vandyck. Line. Original impression.

20—*MARRIAGE OF THE VIRGIN AND S. JOSEPH*

After Rubens. Line. Original impression.

21—*THE NATIVITY*

After Rubens. From the Julian Marshall collection with stamp.

22—*ADORATION OF THE MAGI*

After Rubens. Original impression.

23—*LANDSCAPE*

After Rubens. Original impression, trimmed close.

24—*SATYR AND GOATS IN A LANDSCAPE*

After Jordaens. Fine impression with Blooteling's name and "cum privilegio."

BOURDON (SEBASTIEN).

25—*THE WORKS OF MERCY*

Complete set of the seven plates. Second state (of four). Trimmed close. (7)

BOYDELL'S SHAKESPEARE GALLERY.

26—*HAMLET AND KING LEAR*

Engraved by F. Legat after West and Barry. Large folio. (2)

27—*THE MERRY WIVES OF WINDSOR; MUCH ADO ABOUT NOTHING, AND HENRY IV.*

Engraved by I. P. Simon after Peters and Westall. (3)

28—*TAMING OF THE SHREW; HENRY VI.; HENRY VIII., AND MERRY WIVES OF WINDSOR*

Engraved by R. Thew after Smirke, Northcote, Westall and Peters. (4)

29—*RICHARD II.; HENRY VIII., AND KING LEAR*

Engraved by B. Smith, J. Collyer and W. Sharp. (3)

BRACQUEMOND (FELIX).

30—*LE HAUT D'UN BATTANT DE PORTE.* (B. 110)

Rare early state with date of "1852" instead of "1865." Choice proof on India, printed by Delâtre. From the collection of Howard Mansfield, and with stamp of "Collection Lalanne." *A celebrated etching, and Bracquemond's masterpiece.* (See Hamerton, E. & E., p. 224.)

31—*THE HARE, A MISTY MORNING*

Oblong 4to. Proof on Holland paper. Beautiful impression.
SCARCE.

BRADLEY (J. H.).

32—*CHIOGGIA FROM PALESTRINA*

Etching. India proof. Presentation copy to Otto H. Bacher with inscription.

33—*PIAZZA OF S. TOMA, VENICE*

Etching. India proof. Presentation copy to Otto H. Bacher with inscription.

34—*VENETIAN CANAL SCENE*

Etching. India proof. Presentation copy to Otto H. Bacher with inscription.

35—*ON THE ADRIATIC*

Etching. India proof. Presentation copy to Otto H. Bacher with inscription.

36—*NEAR THE LIDO, VENICE*

Etching. India proof. Presentation inscription to Otto H. Bacher.

37—*ANOTHER OF THE SAME*

With presentation inscription to C. A. Corwen.

BROWN (J. G.).

38—*A YOUNG MUSICIAN*

Etching. Signed proof on India paper. Framed.

BROWNE (JOHN).

English eighteenth century engraver.

39—*SAINT JOHN PREACHING IN THE WILDERNESS*

After Salvator Rosa. Line. Original impression with margin.

BRUNET-DEBAINES (A. L.).

40—*THE CORNFIELD*

Etched after Constable. Folio. Signed proof in handsome gilt frame. 35x31 in.

This and the following companion piece are two of the masterpieces of this celebrated French etcher.

41—*THE VALLEY FARM*

Etched after Constable. Folio. Signed proof, in frame similar to the above. 35x31 in.

42—*MURFRUTH MOSS (?)*

After Sir J. E. Millais. Etching. Proof on Japan paper signed by Millais and the etcher.

43—*LA SAINTE CHAPELLE, PARIS*

8vo. Proof on Holland paper.

44—*RUINED CASTLE ON A LAKE*

After Cuyp. 8vo. Proof before all letters.

45—*THE APPROACH TO VENICE*

After Turner. Proof before letters.

BUHOT (FÉLIX).

46—*UNE MATINÉE D'HIVER AU QUAI DE L'HÔTEL-DIEU*

Fine impression, on Holland paper. Oblong 4to. (B. 123.)

BURGESS (WALTER).

Member of the Society of Painter-Etchers.

47—*LINCOLN CATHEDRAL*

Etching. Signed proof on Japan paper. Large folio.

CAMERON (D. Y.).

48—*PERTH BRIDGE*

Etching.

49—*ARRAN*

Etching.

50—*AMBOISE*

Etching.

CARDON (A.), ETC.

51—*ISABELLA, DUCHESS OF RUTLAND*

Engraved by Cardon after Mee. Black-and-white drawing by A. Kellar; St. Cecilia, photograph. Framed. 3 pieces.

CHATTOCK (R. S.).

52—*CHAGFORD BRIDGE*

Oblong 8vo. Etching. 1882. SCARCE.

53—*FOOTBRIDGE OVER THE WILY*. 1884

Etching. Proof on Holland paper.

CHAUVEL (THÉOPHILE).

One of the most famous of French reproductive etchers.

54—*L'ETANG DE VILLE D'AVRAY*

After Corot. Etching. Proof. Rare.

One of Corot's most famous paintings reproduced by one of the most famous etchers.

CHODOWIECKI (DANIEL N.).

Distinguished German painter and engraver, sometimes styled the "Cruikshank" and also the "Callot" of Germany.

55—*PORTRAIT OF P. J. F. WEITSCH, GERMAN PAINTER*

Line engraving. First state (of six) with the palette and painting below. Rare.

COLEMAN (SAMUEL).

56—*ON THE RIVER AT ANTWERP*

Etching. Small 8vo. Proof.

57—*BRIDGE AND GATE TO A MEDIAEVAL TOWN*

Etching. Signed proof.

CORWIN (C. A.).

American etcher, pupil of Duveneck.

58—*CANAL, VENICE. 1880*

Early proof on India. Inscribed to Mr. Bacher by the artist.

COXE (REGINALD CLEVELAND).

American etcher.

59—*HOMeward BOUND*

Etching. Signed proof, on Japan paper. Large folio.

60—*THE LOST CHORD*

Etching. Signed proof, No. 10, on India paper. Large folio.

DAKE (C.).

61—*REMBRANDT'S MILL*

Dry-point, 1889. Signed proof. Large folio.

DAUBIGNY (C. F.).

62—*LE GRAND PARC A MOUTONS. H. 86*

Etching. Third of five states. Proof on Dutch paper.

63—*SOLEIL COUCHANT. H. 84*

Etching. 4to.

64—*CLAIR DE LUNE A VALMONDOIS. H. 117*

Moonlight at Valmondois.

Daubigny's last etched work.

65—*POMMIERS A AUVERS. H. 116*

Apple trees at Auvers.

On watermarked paper.

66—*LE MARAIS AUX CIGOGNES. H. 11*

Proof on Holland paper. Oblong 8vo.

DAWSON (ALFRED).

67—*MRS. PELHAM FEEDING CHICKENS*

After Sir J. Reynolds. Fine mezzotint. SCARCE.

DECAMP (JOSEPH).

American etcher-painter, pupil of Duveneck.

68—*ETCHED LANDSCAPE*. (Path Through the Fields.)

Signed proof. Rare.

DELATRE (AUGUSTE).

69—*LE MATIN*

Etched and printed by Delatre.

70—*MOONRISE*

Etched and printed by Delatre.

71—*EVENING LANDSCAPE*

Etched and printed by Delatre.

DELAUNEY (ALFRED ALEXANDRE).

French etcher, noted for his cathedrals and views of Old Paris.

72—*COLOGNE CATHEDRAL*

Trial proof. Signed by the etcher ("épreuve d'essai"), with remarque.

73—*CATHEDRAL OF CHARTRES*. (The Large View.)

Remarque, signed proof.

74—*PORCH OF THE CATHEDRAL OF CHARTRES*

Signed proof, on Japan paper.

75—*CATHEDRAL OF AMIENS*

Trial proof. Signed by the etcher ("épreuve d'essai"), with remarque.

76—*CATHEDRAL OF RHEIMS*

Signed proof.

77—*NOTRE DAME, PARIS*

Trial proof. Signed by the etcher, with much additional work added in pen-and-ink.

78—*WESTMINSTER ABBEY*

Trial proof, with scratched inscription "In Progress for the Proprietor," etc. On India paper.

DENON (DOMINIQUE V.).

Eighteenth century French etcher and distinguished connoisseur.

79—*SUNRISE*

After Vandeveld. Proof printed in brown. Large folio.

DESNOYERS (LOUIS AUGUSTE BOUCHER).

Celebrated French engraver, pupil of Tardieu.

80—*BELISARIUS*

Very fine proof. Stamped by Desnoyers with the two antique heads.

Desnoyers stamped his proofs in two ways—with the two antique heads, and with his name. Those with the two heads are the finest and earliest impressions.

DETAILLE (EDOUARD).

81—*CUIRASSIER*

With etched signature, 1875. One of the eleven plates etched by him.

DICKSEE (HERBERT).

82—*MARAUDERS*

Original etching. Fine impression. SCARCE.

83—*THE LAST DEFENDER*

Fine impression, on Holland paper. 8vo. SCARCE.

84—*THE CHALLENGE*

Original etching. Fine impression. 8vo. SCARCE.

85—*A LION DRINKING*

Proof on Holland. 8vo.

DURER (ALBRECHT).

86—*THE PRODIGAL SON TENDING PIGS*

Contemporary and very fine copy, with a slight repair. The Rape of Amymone, the upper half of the plate. (2)

87—*THE CRUCIFIXION*

By Clement, after Dürer. India proof; The Climbers, the reversed copy of Agostino Veneziano; Belisarius, after David, by Éthiou, India proof; Mahomet, Aristotle, etc., four etchings, by François Langlois, in the style of Rembrandt; 7 pieces.

EDELINCK (GERARD).

88—*PHILIP DE CHAMPAIGNE*

After himself. Line engraving. Fine impression of the second state of this famous specimen of engraving.

EDWARDS (S. ARLENT).

89—*MARY WOLSTONECRAFT SHELLEY*

Mezzotint. Signed artist's proof, No. 8, on India paper. Before edges of the plate were cleaned. 8vo.

ETCHINGS.

90—*PORTRAIT OF A MAN*

After Van Dyck, by J. Alden Weir. Signed proof. RIVER SCENE, etched by W. L. Werswick. Proof. 2 pieces.

FARRER (HENRY).

One of the first in America to commence the practice of etching.

91—*"BUT NOW THE SEASON OF THE RAIN"*

Etching. Signed proof.

92—*EVENING*

Etching. Signed proof, on Japan paper.

93—*EVENING*

Etching. Signed proof.

FERRIS (STEPHEN J.).

American etcher.

94—*HEADS OF AN OLD MAN AND A CHILD. 1887*

Etching. Signed proof, on Japan paper.

FLAMENG (LEOPOLD).

95—*LE DOREUR*

After Rembrandt. Fine impression, on Japan paper. 8vo.

FREEMAN (CHARLES H.).

96—*MARKET PLACE. FLORENCE*

India proof, inscribed to Mr. Bacher.

97—*VILLAGE STREET, ITALY*

With etched signature, 1882.

98—*ARCH IN FLORENCE*

And another, similar. Two pieces, mounted on one sheet.

FRENCH ETCHERS.

99—*L'AFFUTEUR*

By Felicien Rops; HIVER, by Bracquemond. Two pieces.

100—*MENDIANTS ANGLAIS*

By Legros; A Woman in Mediaeval Costume, by Leopold Flameng; Environs de Dordrecht, by Lepic. Three pieces.

101—*RIVER SCENE*

By Brunet-Debaines; Un Miracle, by Bianchi (with Otto H. Bacher's autograph); Vanneuses de Cancale, by Feyen-Perrin; Peacocks in a Jungle, by Karl Bodmer, and others similar. 10 pieces.

102—*A WOOD*

By J. H. Bradley. Signed proof. Pêcheuses au Bord de la Mer, by Pierre Billet; Canal by Moonlight, after Van der Neer, by Eissenhardt; The Footbridge, by Heseltine, and others. 10 pieces.

103—*PORTRAIT OF A WOMAN*

After Velasquez, by Klaus. Etching, by P. G. Hamerton; Porte Renaissance a Perigueux, by Huet, and others. 10 pieces.

104—*RUE DU RIVAGE, NEVERS*

By Queroy; Etching of a Child, by Thomas Nast; The Battery, by Rosenberg; The Drinker, by W. Leibl, India proof, and others. 10 pieces.

105—*A RAILWAY STATION*

By S. L. Wenban; Bacchante, by W. Unger; Etching after Van der Meer, by Unger; Une Rue a Provins, by Yon, and others. 8 pieces.

FROST (A. B.).

106—*FACSIMILE WATER COLOR*

Shooting with dogs. Autumn scene. Framed. 17 x 24 in.

FULLWOOD (JOHN).

English painter and etcher.

107—*SUNSET ON THE THAMES*

Etching. Signed proof, on Japan paper.

GALLE (CORNELIUS).

Flemish engraver.

108—*JOHN THE BAPTIST AND THE INFANT CHRIST
PLAYING WITH A LAMB*

After Rubens. Line engraving. Early state, before the address. Folio.

GAUCHEREL (LEON).

109—*SUN OF VENICE GOING TO SEA*

After Turner. Proof on Holland paper. 8vo.

GAUTIER (LUCIEN).

French etcher.

110—*INTERIOR OF WESTMINSTER ABBEY*. 1889

Etching. Signed proof. Large folio.

111—*L'ABSIDE DE NOTRE DAME, PARIS*

Etching. Remarque proof. Large folio.

112—*VENETIAN CANAL*

Etching, on Holland paper.

GIFFORD (R. SWAIN).

113—*NORSE BOATS AT SEA*

Etching. Signed proof, on India paper.

GIRARDET (PAUL).

French engraver, nineteenth century.

114—*VACHES A L'ABREUVOIR*

After Auguste Bonheur. Line and stipple engraving. Open letterproof on India paper. Large folio.

GOUDT (HEINRICH, GRAF VON).

Dutch amateur engraver, noted for his reproductions of the paintings of Elsheimer.

115—*THE FLIGHT INTO EGYPT BY NIGHT*

After Elsheimer. Very good rich impression.

116—*THE YOUNG TOBIAS DRAGGING THE FISH*

After Elsheimer. Very fine impression, with collector's stamp.

117—*JUPITER AND MERCURY AT THE HOUSE OF
PHILEMON AND BAUCIS*

After Elsheimer. Fine impression, with collector's stamp.

GRAVESANDE (CH. STORM VAN'S).

118—*DORDRECHT*

Etching. Signed artist's proof on Whatman paper, with full margins. Only 100 printed. Oblong 4to.

119—*UN POLDER PRES D'AMSTERDAM*

Landscape with windmills, cattle feeding. One of the most pleasing of his Dutch landscapes.) Etching.

GROVER (O. D.).

American etcher, pupil of Duveneck.

120—*DISTANT VENICE*

Looking toward the Salute, 1882.
Early proof, on India paper.

121—*ITALIAN GARDEN*

Early proof on India paper, 1880.

HADEN (SIR FRANCIS SEYMOUR).

122—*BATTERSEA REACH, OUT OF WHISTLER'S WINDOW.* D. 45

Etching. RARE. First state. Plate destroyed. Beautiful impression.

123—*GRIM SPAIN.* D. 168

Etching. On Japan paper.

124—*LITTLE CALAIS.* D. 87

Etching. Signed proof.

HAIG (AXEL HERMAN).

125—*STOCKHOLM; THE FLOATING MARKET*

Etching. Signed proof. Large folio.

126—*THE SKIPPER'S GUILD, LUBECK*

Etching. Signed proof.

HAMERTON (P. G.).

127—*THE UNKNOWN RIVER*

Illustrated by 36 ETCHINGS, by Hamerton. All proofs on India paper. (36.)

128—*THE SYLVAN YEAR*

Etchings by Hamerton, Bodmer, Hédouin, Massard, and others, illustrating "The Sylvan Year." 12mo. SCARCE. (30.)

HAMILTON (HAMILTON).

129—*GATHERING DAISIES*

After G. D. Clementa. Etching. Proof signed by both painter and etcher. Framed. 36 x 46 in.

HASBROUCK (D. F.).

130—*WATER COLOR PAINTING*

A Farm in Winter. Finely painted, and signed. Framed. 17 x 21 in.

HÉDOUIN (EDMOND).

131—*THE ORACLE OF THE FIELDS*

Proof on Holland paper. An exquisite etching. 8vo. SCARCE. (Before the plate was reduced in height.)

HEFFNER (K.).

132—*EVENING ON THE CAMPAGNA*

Etching. Signed proof, on parchment.

HELLEU (PAUL).

133—*HEADS OF YOUNG GIRLS*

One with wide hat. Cut down. 2 pieces.

134—*YOUNG WOMAN*

With high velvet collar; another with small hat. Cut down. 2 pieces.

135—*YOUNG WOMAN*

With black hat, leaning back, half length (cut down), and a stipple engraving of the Vestal Virgin, by Agar. 2 pieces.

HERKOMER (HUBERT).

136—*IN TROUBLE* and *WAITING FOR RELIEF*

Svo and 4to. Fine proofs, on Holland paper. 2 pieces, one lot.

137—*THE TWO ORPHANS*

Fine proof, on Holland paper. Svo.

HOLLAR (WENCESLAUS).

Engraved in England the first half of the seventeenth century.

138—*THE CATHEDRAL CHURCH OF ANTWERP*

Third state. Fine impression. 1649. (One of Hollar's celebrated plates.)

139—*NORTH VIEW OF SALISBURY CATHEDRAL;
SOUTH PROSPECT OF ST. PAUL'S CATHE-
DRAL* (London, before its destruction in the Great
Fire). 2 pieces.

140—*WESTERN AND EASTERN VIEWS OF LINCOLN
CATHEDRAL*

2 pieces.

141—*WESTMINSTER ABBEY*

West View, and two Interior Views. 3 pieces.

HOPKINS (GEORGE E.).

American artist, pupil of Duveneck.

142—*TRAGHETTO, VENICE*

Early proof, on India paper, inscribed to Mr. Bacher by the artist.

ISRAELS (JOSEF).

Distinguished Dutch painter, etched only a few plates.

143—*THE YOUNG SAILOR*

Etching. Signed proof, on parchment. Only 40 so printed.
SCARCE.

144—*THE LITTLE FISHING GIRL AT SCHEVENINGEN, HOLLAND*

Etching. Proof on Holland paper. 8vo.

JACOMB-HOOD.

145—*BATHING HORSES IN THE SEINE, PARIS*

Holland paper. 4to.

JACQUE (CHARLES).

146—*ORIGINAL DRAWINGS*

A Sketch of a Horse, and of a Horse harnessed in a cart, both in pencil; Court-yard of a Farm, two figures in a barn in the background, in pen-and-ink and wash. Each beautifully drawn and signed. The three mounted in one frame. 15½ x 26½ in.

147—*THE RETURN OF THE FLOCK*

Etching after Charles Jacque, by F. Jacque. Remarque proof, on vellum. Signed by both the painter and etcher.

148—*FEMME FAISANT RENTRER DES PORCS DANS UNE PORCHERIE*

(G. 86.) Etching. Proof on Japan paper. 8vo.

149—*A PASTORAL*

Etching. Proof on Holland paper. SCARCE.

150—*LA GARDEUSE DE DINDONS*

Etching, on India paper.

151—*L'HIVER; TROUPEAU DE PORCS SORTANT D'UN BOIS; LE REPOS (Après Millet)*

India proofs. 3 pieces.

JACQUEMART (JULES).

152—*THE BURGOMASTER OF LEYDEN AND HIS WIFE*

After Karel de Moor. Etching. Proofs on Japan paper. 8vo.

153—*SOLDIER AND LAUGHING GIRL*, after Van der Meer; *TRIPOD*, by Gouthière (both on Japan paper), and *L'INFANTE ISABELLE*, after Simon de Vos

On Holland paper. 3 pieces.

JONGKIND (J. B.).

154—*PORT D'ANVERS; SOLEIL COUCHANT*

Setting Sun, Anvers. Drypoint printed by Delatre.

155—*CANAL DE HOLLANDE PRES DE ROTTERDAM*

Winter near Rotterdam. Drypoint printed by Cadart.

KINGSLEY (ELBRIDGE).

American engraver, noted for the delicacy of his wood-engraving.

156—*MIDSUMMER; EDGE OF A POND*

After Daubigny. Engraved on wood. Signed proof, on China paper.

157—*THE WHITE BIRCH*

Engraved on wood. Signed proof, on China paper.

SECOND SESSION

KNIGHT (JOSEPH).

158—*LANDSCAPE*

Mezzotint. Signed proof. Large folio.

KRUGER (E. GOTTLIEB).

German engraver, eighteenth century.

159—*JOSEPH PRESENTING HIS FATHER TO
PHARAOH*

After Ferdinand Bol. Line engraving. Original impression.

LALANNE (MAXIME).

160—*SOLEIL COUCHANT*

After Daubigny, 1874. Etching. Signed proof. Large folio.
SCARCE.

161—*ETCHING*

Etching. Fine impression.

162—*ANOTHER COPY*

On Holland paper.

163—*A BORDEAUX. (B. 10)*

Etching. Proof on Holland paper. Slightly foxed.

164—*VUE D'HENNEBOUT (MORBIHAN). (B. 86)*

Proof on Japan, with stamp of "COLLECTION LALANNE." RARE.
4to.

165—*VIEUX QUARTIER D'AMSTERDAM*

Etching. Proof on Japan paper.

166—*"TRAITÉ DE LA GRAVURE À L'EAU-FORTE"*

Plate 3. (3 etchings on one plate.) Proof on Holland paper. (B. 25.)

"The little landscape (lowest part of the three subjects on the plate) is the most delicate and most graceful landscape etching ever executed in France since Claude's time."—Hamerton, E. & E., p. 181.

167—*RICHMOND; POINT DE DEPART DE GUILLAUME
LE CONQUERANT; VILLERS; CUSSET*

The last on India paper. 4 pieces.

LEFORT (HENRI).

168—*LE CONCERT DE FAMILLE*

After Jan Steen. Proof on Japan paper.

LEGROS (ALPHONSE).

169—*PAYSANS A L'EGLISE*

Etching.

170—*VIEIL ESPAGNOL*

(M. & T., 21.) Etching.

171—*L'INCENDIE. (B. 144)*

Etching. Proof on Japan paper.

L'HERMITTE (L.).

172—*THE HAYMAKERS*

Etching. Proof on Holland paper.

173—*FISH MARKET AT ST. MALO*

Etching.

174—*AN EPISCOPAL VISIT*

Etching.

LORENZINI (GIO. ANT.), ETC.

175—*SALVATOR MUNDI*

By Lorenzini, after Fra Bartolommeo; The Doge Receiving a Franciscan and Followers, by Lorenzini, after Veronese (3 sheet engraving); Etchings of Cattle, six plates by Weder; Cattle, after Paul Potter, by Deroy.

LOUIS (ARISTIDE).

Celebrated French engraver, nineteenth century.

176—*NAPOLEON*

After Delaroche. Line engraving. Open letter proof.

LUCAS (LOUIS).

177—*DON ANTONIO, THE ENGLISHMAN*, after Velasquez, and *ELIZABETH DE FRANCE*, after Porbus

Proofs on Japan paper. 2 pieces.

MACBETH (ROBERT W.).

178—*THE END OF THE DAY*

After G. H. Mason. Etching. Signed proof.

MANDEL (J. A. E.).

One of the most celebrated of nineteenth century engravers.

179—*CHARLES I.*

After Van Dyck. Line engraving. Open letter proof. Second state before the addition of the words "Aus der Gallerie zu Dresden," etc. RARE.

180—*LA BELLA DI TIZIANO*

After Titian. Line engraving. Artist's proof, with the name of the engraver (second of four states). RARE.

181—*ANGEL FROM HENNING'S ALTAR PIECE IN THE KING'S CHAPEL, BERLIN*

Line engraving. Brilliant impression.

MANEZ (N. F.).

182—*THE HOLY FAMILY*

After Guido. Line engraving. Proof with the names of the artists in scratched letters only.

MANLEY (THOMAS R.).

American etcher.

183—*LAKE PEIGNEUR, LOUISIANA*

After Joseph Jefferson. Etching. Proof on Dutch paper, signed by both painter and etcher. Only 50 thus issued.

MARTINET (ACHILLE).

Distinguished French engraver, pupil of Foster.

184—*DERNIERS MOMENTS DU COMTE D'EGMONT*

After Gallait. Line engraving. Open letter proof, on India paper.

MARTIAL (A. P.).

185—*SOUS BOIS (FORÊT DE PIERREFONDS)*

Fine etching. Early proof, on Holland paper.

MASSARD (J. B. RAPHAEL URBAIN).

Son and pupil of J. B. Massard. Celebrated for his line engraving.

186—*LOUIS XVIII.*

After Gérard. Line engraving. Brilliant impression. Large folio.

MASSARD (LEOPOLD).

French nineteenth century engraver.

187—*SAINT JEROME*

Etching. India proof. Large folio.

MEISSONIER (J. L. E.).

188—*THE SIGN PAINTER*

After Meissonier. Etched by Achille Jacquet. Remarque proof on vellum, signed by Meissonier and the etcher. SCARCE.

189—*LA CONFIDENCE*

After Meissonier. Etched by Henry Vion. Remarque proof, on vellum, signed by Meissonier and the etcher.

190—*L'HOMME À L'ÉPÉE*

Reproduction of a print on gelatine, by Meissonier. Proof signed by the painter in initials. (The only form in which this print can be obtained is in this state.)

191—*LA HALTE*

Etching by M. Shelley. Signed remarque proof.

MENPES (MORTIMER L.).

192—*A BRETON BEGGAR*

Etching. Proof. 8vo.

MENZEL (ADOLPH).

Celebrated German painter.

193—*CHRIST ALS KNABE IM TEMPEL*

Lithograph drawn on the stone by the painter from his celebrated painting. Very fine impression. Large folio.

MILLAIS (SIR J. E.).

194—*LILACS*

Mezzotint, by G. H. Every, 1888. Proof signed by Millais and the etcher. Framed, 31 x 24 in. SCARCE.

MILLER (JOHN D.).

195—*WOMAN'S HEAD, GREEK COSTUME*

After Sir Frederick Leighton. Mezzotint. India proof signed by Leighton and the engraver.

MILLET (J. F.).

196—*THE ANGELUS*

Process reproduction of the original painting. Large folio.

MONKS (J. A. S.).

197—*ON THE HILLSIDE*

Etching. Signed proof, on India paper.

MORAN (PERCY).

198—*DONKEYS; PALESTINE*

Etching. Signed proof, on India paper.

MORAN (PETER).

199—*A SUMMER AFTERNOON*

Etching. Signed proof. Fine impression of a pretty picture.
Framed. 25 x 27 in.

200—*ON THE NESHAMINY*

Etching. Proof.

MORAN (THOMAS).

American painter and etcher.

201—*CASTLE OF SAN JUAN DE ULLOA, VERA CRUZ,
N. M.*

Etching. Signed proof, on thin Japan paper.

202—*THE FLOCK, EVENING*

Etching. Signed proof, on Japan paper.

203—*HARVEST; SAN JUAN, N. M.*

Etching. Signed proof, on thin Japan paper.

204—*MULFORD ORCHARD, 1883*

Etching. Signed proof, on India paper.

MOREAU (J. M.).

205—*LE BAL MASQUÉ. 1782*

With portraits of Louis XVI, etc. Late impression. Folio.

MOREL (ANTOINE ALEXANDRE).

Distinguished French engraver, pupil of Massard.

206—*THE OATH OF THE HORATII*

After David. Line engraving. Proof before letters with the names of the painter and engraver only scratched.

MORGHEN (RAPHAEL).

207—*THE DANCE OF THE HOURS*

After Poussin. Line engraving. Very fine proof of the first state, with the arms and dedication only.

208—*NAPOLEON*

Drawn by Tofanelli. Line engraving. Fine early impression.

209—*THE REST IN EGYPT*

After Poussin. Line engraving. Very fine proof of the second state.

210—*THE HOLY FAMILY WITH THE CRADLE*

After Rubens. Line engraving. Fine early impression with only the names of the artists.

211—*THE MADONNA WITH THE GOLDFINCH*

"Mater Pulcræ Dilectionis." After Raphael. Line engraving. Good early impression.

212—*CHRIST APPEARING TO THE MAGDALEN IN THE GARDEN*

After Baroccio. Line engraving. Very fine impression.

213—*LA POESIA*

After Carlo Dolci. Line engraving. Good early impression.

214—*PHILOSOPHIA, THEOLOGIA ET JUSTITIA*

Engraved after Raphael. On India paper; Les Trois Ages, after Gérard. (The last trimmed close.) 4 pieces.

MULLER (JOHANN FRIEDRICH W.).

One of the most distinguished of the nineteenth century engravers.

215—*SAINT JOHN*

After Dominichino. (Andr. 12.) Line engraving. Splendid impression of the fourth (of six states), before the retouch; with the date of 1808, with the dedication line "von seinem Sohn," before it was changed, and reading "Dominichino" instead of "Domenichino."

The masterpiece of nineteenth century engraving—the piece most sought for by collectors and connoisseurs, is the Sistine Madonna by the same engraver, and next to it in estimation is this St. John. All states before the retouching by Artaria are very rare. In the Gray Catalogue this state is described as being the First.

MURRAY (CHARLES O.).

Contemporary English etcher.

216—*PORCH OF THE CATHEDRAL, LOUVIERS*

Etching. Signed proof, on Japan paper. Large folio.

217—*GAD'S HILL PLACE*

The Home of Charles Dickens. Etching. Signed proof, with remarque portrait of Dickens and his library table and chair.

NANTEUIL (ROBERT).

Distinguished French eighteenth century engraver.

218—*EDOARD MOLE, CONSEIL DU ROY*

Line engraving. Very fine, original impression.

NICOLL (J. C.).

American painter and etcher.

219—*ENTRANCE TO A HARBOR*

Etching. 1884. Signed proof, on thin Japan paper.

OIL PAINTINGS.

MORELL (W.).

220—*LANDSCAPE WITH A RIVER, SHEPHERD AND A HUNTSMAN*

Signed. Framed. 12 x 14 in.

UNKNOWN.

221—*ANTOINE WATTEAU. (Ball in a Colonnade.)* Height, 10 in.; width, 14 in.

A copy, reduced in size and reversed, of the famous painting by Watteau, in the Dulwich Gallery.

222—*ANTOINE WATTEAU. (Fête Champêtre.)* Height, 10 in.; width, 14 in.

A reduced copy of one of this master's most pleasing works, and companion to the foregoing.

BOYLE (GEORGE).

223—*TWO LANDSCAPE STUDIES*

One on each side the panel. Height, 5 in.; width, 8½ in.

224—*TWO LANDSCAPE STUDIES*

One on each side the panel. Height, 5 in.; width, 8½ in.

225—*TWO LANDSCAPE STUDIES*

One on each side of the panel. Height, 8½ in.; width, 5 in.

226—*TWO LANDSCAPE STUDIES*

One on each side the panel. Height, 5 in.; width, 8½ in.

UNKNOWN.

227—*A GROUP OF HEADS*

Unknown. The heads of three men of the peasant class are seen, one drinking beer from a glass which is offered by another. All are painted with much force. Canvas. Height, 24 in.; width, 32 in.

228—*UNKNOWN*

Portrait of a Man. Height, 15¾ in.; width, 11½ in.
This has been called a portrait of Lord Byron, also the Duke of Wellington in his youth.

229—UNKNOWN

Portrait of a Woman. Height, 16 in.; width, 13 in.

This and the preceding painting were brought from England many years ago and have remained in possession of the owner ever since.

OSTADE (ADRIEN VAN).

230—*LE FUMEUR ET LE BUVEUR*

Etching. 16mo.

PALMER (SAMUEL).

231—*SUNRISE*

Etching. Proof on Holland paper. 12mo.

PARRISH (STEPHEN).

232—*LONDON BRIDGE*

Etching. Signed proof, on Whatman paper. Large folio.

233—*GREENWICH*

Etching. Signed proof, on Whatman paper. Large folio.

234—*RIVER SCENE, ENTRANCE TO A HARBOR. (Gloucester?)*

Etching. 16 x 22 in. Signed, remarque proof, on Japan paper.

235—*RIVER SCENE*

Etching. 13½ x 23¾ in. Signed, remarque proof, on Japan paper.

236—*THE UPPER HUDSON*

Etching. Signed proof, on India paper.

237—*GLOUCESTER FERRY*

Etching. Signed proof, on Japan paper.

238—*FISHERY ON THE DEE*

Etching. Signed proof, with remarque of armorial bearings, on Whatman paper.

239—*MILL AT INNSPECK*

Etching. Signed proof, on India paper.

240—*COLUMBUS*

Etching (by Parrish?). India proof, unsigned.

241—*FISHERMAN'S HOUSES, CAPE ANN*

Etching. Signed proof. Framed. 25 x 31 in.

PEIRCE (EDITH LORING).

Contemporary American etcher.

242—*THE ROAD TO THE BEACH, NONQUITT, MASS.*

Etching. Signed proof, on India paper.

PENNELL (JOSEPH).

243—*ST. PAUL'S CATHEDRAL*

Etching. Signed proof, on India paper. SCARCE.

244—*THE DRAGON AT TEMPLE BAR*

Etching. Signed proof, on India paper. SCARCE.

245—*THE PONTE VECCHIO, No. 2, FLORENCE (1882)*

Proof before all letters. Plate destroyed. 4to.

246—*AT LYNCHBURGH, VIRGINIA*

Proof, on Holland paper.

PICCINNI (ANTONIO).

247—*A L'EGLISE*

Studies of Roman types. Etchings. 8 pieces.

PIRANESI (GIAMBATTISTA).

248—*INTERIOR VIEW OF THE CHURCH OF S. MARIA
MAGGIORE*

Etching. Large folio. Original impression with large margins.

PLATT (CHARLES A.).

249—*BRUGES*

Etching. Signed proof, on Whatman paper.

250—*OMNIBUS BOATS ON THE SEINE*

Etching. Signed proof.

251—*OLD HOUSES AT WINDSOR, N. S.*

Etching. Signed proof, on India paper.

252—*THE MARKET SLIP, ST. JOHN'S, N. B.*

Etching. Signed proof.

253—*BOATS ON THE BEACH*

Etching. $2\frac{5}{8}$ x $4\frac{7}{8}$ in. Unsigned.

PONTIUS (PAULUS).

Noted Flemish engraver, seventeenth century.

254—*LADISLAS SIGISMUND, PRINCE DE POLOGNE*

Line engraving. An original *contre-épreuve*.

PORPORATI (CARLO ANTONIO).

Italian engraver, pupil of Wille.

255—*ABRAHAM BIDDING HAGAR DEPART*

After Van Dyck. Line engraving. First state, with the arms and the name of engraver only.

PORTRAITS.

256—*SAVONAROLA*, by Bettazi, after Fra Bartolommeo; *MACHIAVELLI*, by Cipriani, etc., and various other engravings, including *PSYCHE AND LOVE*, by Schiavonetti. (12)

PROPERT (J. LUMSDEN).

257—*VIEW FROM CARDIGAN BRIDGE. 1869*

Proof. 8vo. One of his best plates; etched in the style of Seymour Haden.

RAJON (P. A.).

258—*MRS. GROVER CLEVELAND*

Etched from life in 1887. Printed in red. 8vo.

259—*GERARD DOW*

After his own portrait. Etching. 8vo.

260—*PORTRAIT OF A LADY*

After Sir. J. Reynolds, and three other etchings by Rajon.
All proofs before letters. Four pieces, one lot.

REYNOLDS (S. W.).

Celebrated English mezzotint engraver.

261—*LES NAUFRAGES DE LA MEDUSE*

After Angelica Kauffmann. Stipple engraving. Fine impression.

RICHETON (LEON).

262—*GOING TO THE FAIR*

After G. Morland. 8vo.

RYDER (THOMAS).

Noted English engraver, eighteenth century.

263—*VORTIGERN AND ROWENA*

After Angelica Kauffmann. Line engraving. Open letter proof.

SCHIAVONETTI (LUDWIG).

Noted English engraver, pupil of Bartolozzi.

264—*SCENE FROM SHAKESPEARE'S "TWO GENTLEMEN OF VERONA"*

After Angelica Kauffmann. Stipple engraving. Fine impression.

SCHMUTZER (JACOB MATHIAS).

German engraver, pupil of Wille.

265—*THE HOLY AMBROSE REFUSING THE EMPEROR
THEODOSIUS ADMISSION TO THE CHURCH
AT MAILAND*

After Rubens. Line engraving. Proof with only the artist's names and the Russian arms.

SCHOFF (S. A.).

266—*MOONLIGHT AT SEA*

After De Haas. Etching. Remarque proof, signed by painter and etcher, on vellum.

SCOTT (WILLIAM).

267—*VIEW FROM PONTE SISTO, ROME, 1880*

Etching. Proof, on Holland paper. Svo.

SHARP (WILLIAM).

268—*DIOGENES IN SEARCH OF AN HONEST MAN*

After Salvator Rosa. Line engraving. Very fine impression, with full margin.

269—*THE DOCTORS OF THE CHURCH*

After Guido. Line engraving. Folio.

SHELLEY (M.).

270—*MARINE*

After Mesdag; Landscape, after Appian, and another etching. Signed, remarque proofs. (3)

SHORT (FRANK).

271—*BELLINZONA*

From the road to Locarno, after the water color by Turner. Mezzotint. Proof, on Holland paper. 4to.

SLOCOMBE (EDWARD).

272—*AMIENS CATHEDRAL*

Etching. Signed, remarque proof, on Japan paper. Large folio.

273—*ROUEN CATHEDRAL*

Etching. Signed, *remarque* proof, on Japan paper.

SLOCOMBE (FRED.).

274—*LANDSCAPE*

After B. W. Leader. Signed, *remarque* proof, on Japan paper.

STRANG (WILLIAM).

275—*THE PRODIGAL SON*

Etching. 8vo.

276—*MEALTIME*

Etching. 8vo.

277—*TINKERS*

Etching. 8vo. On Holland paper.

278—*LIFTING POTATOES*

Etching. 8vo. On Holland paper.

STRANGE (SIR ROBERT).

Distinguished English engraver, end of the eighteenth century.

279—*CHARLES I.*

After Van Dyck. Full length, in royal robes. Line engraving. Very fine impression.

280—*THE MADONNA OF CORREGGIO*

Line engraving. Original impression. Considered one of Strange's masterpieces.

TADEMA (L. ALMA).

Celebrated contemporary English painter.

281—*EXPECTATION*

Etching, by L. Lowenstamm, after Alma Tadema. *Remarque* proof, on Japan paper, signed by both painter and etcher.

282—*FLOWER GIRL ON THE STAIRS OF THE CAPITOL*

Etched by Rajon. Stamped proof, signed by Tadema and Rajon.

TEYSSONNIERES (PIERRE).

283—*DAUGHTERS OF THE SEA*

Etched after Delobbe. Proof signed by both painter and etcher. Framed. 27 x 33 in.

THOMAS (PERCY).

284—*SIR PAUL PINDAR'S HOUSE IN BISHOPGATE STREET, LONDON. 1881*

Etching. Holland paper. 8vo.

TILLIARD (J. B.).

French engraver, eighteenth century.

285—*LES BERGERS RUSSES*

After Le Prince. Line engraving. Fine impression, with large margins.

TOMKINS (P. W.).

Noted English stipple engraver.

286—*LAVINIA AND HER MOTHER*

Pretty stipple engraving, after W. Hamilton. Fine original impression. Framed. 18 x 15 in.

287—*SCENE FROM SHAKESPEARE'S "AS YOU LIKE IT"*

After Smirke. Stipple engraving. Folio.

TOUSSAINT (H.).

288—*AMIENS CATHEDRAL*

Etching. Holland paper. 4to.

VAN DE VELDE (ADRIEN).

289—*A COW LYING DOWN*

B. 2. Fine original impression, but trimmed close; with 4 other etchings by the same.

VAN ELTEN (KRUSEMAN).

290—*DUTCH FISHING BOATS AT A QUAY*

Etching. Signed, remarque proof, on Japan paper.

291—*LANDSCAPE WITH SHEPHERD AND FLOCK*

Etching. Signed proof, on India paper.

VENETIANO (AUGUSTINO).

292—*THE HERO ENCOUNTERING A WARRIOR (ALSO CALLED THE EMPEROR HADRIAN RELEASING ANDROCLES)*

After Raphael. B. 196. Line engraving. Fairly good but not strong impression, before Salamanca's address.

VISSCHER (CORNELIUS).

Celebrated Dutch engraver, seventeenth century.

293—*THE CAKE MAKER*

Line engraving. First state, with only the name of Visscher. Fine impression, with margin.

294—*PORTRAIT OF VONDEL (CALLED THE DUTCH "MILTON")*

From life. Line engraving. 4to. With margin.

295—*THE FOUR EVANGELISTS*

Line engravings, trimmed close (4).

VOLKMAR (CHARLES).

296—*DUCKS AND POND*

Etching. Signed artist's proof, on India paper.

VORSTERMAN (LUCAS).

Celebrated Flemish engraver, pupil of Rubens.

297—*THE HOLY FAMILY WITH ST. ANNA AND ST. JOHN*

After Rubens. Line engraving. Very fine impression of the First State before Schenck's address.

WATERLOO (ANTOINE).

298—*LANDSCAPE WITH A MOTHER AND HER THREE CHILDREN RESTING*

Etching. First state, with the bare branches of the willow.
Fine impression. SCARCE.

WALTNER (CHARLES).

One of the most noted of French engravers.

299—*OUR VILLAGE*

Etched after Frederick Walker. Signed, *remarque* proof.
Framed. 21 x 32 in.

300—*BETWEEN LOVE AND RICHES*

Etched after Vely. Signed proof. Framed. 38 x 30 in.

301—*PARISH CLERK OF BRADFORD*

After Gainsborough, and three other etchings, by Le Rat,
Gaucherel and Richeton. (4.)

WATSON (CHARLES J.).

302—*CHELSEA. 1879*

Etching. Oblong 4to. Beautiful impression.

WEDMORE (FREDERICK).

303—*FINE PRINTS*

Collector's Series. Illustrated. 8vo, cloth. FIRST EDITION.
255 pp. London, 1897. A useful book for collectors.

WHISTLER (JAMES McNEILL).

304—*FULLIAM*

Etching. Very fine, clearly printed impression, on Japan
paper, with the etched butterfly. RARE.

305—*ANNIE*

Etching. Very early and fine impression. Printed by Delatre,
on India paper.

306—*BILLINGS GATE*

Fine proof on ribbed paper.

307—*ALDERNEY STREET, LONDON*

On Japan paper.

WILLE (JOHANN GEORG).

308—*LOUIS PHELYPEAUX, COMTE DE SAINT FLOR-
ENTIN*

After Louis Tocque. Line engraving. Slightly creased.

WOOLLETT (WILLIAM).

English eighteenth century engraver.

309—*CELADON AND AMELIA*

After Richard Wilson. Line engraving. Very fine old impression. Folio.

WOUVERMANS (P.).

310—*COURSE DE LA BAGUE*

Engraved by Moyreau. Folio.

WYLLIE (W. L.).

Noted English marine painter.

310*—*RIVER SCENE*

Original etching, by the painter. Framed. $16\frac{1}{4} \times 19\frac{3}{4}$ in.

ZILCKEN (PHILIPPE).

Distinguished Dutch painter and etcher.

311—*SOUVENIR OF AMSTERDAM*

After Maris. Etching. Signed proof, on thin Japan paper. Folio.

PRINT PORTFOLIO.

312—*LARGE FOLIO PORTFOLIO*

Cloth back. 32 in. in length, 26 in. in breadth.



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